

LARRY  
FORD

ACHE

No. 4

# MONSTERS *and* HEROES

35¢



MOVIE SERIALS • COMIX • MYTHOLOGY



# LARRY IVIE'S MONSTERS and HEROES

No. 4



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YOU MAY HAVE NOTICED that with our third issue, we announced a bi-monthly schedule. Well, that WAS our schedule, in the PRODUCTION end, but not in our circulation dept. The carrier bats which fly one copy at a time to each of the news stands took even longer than they had before to get issue #3 from one end of the country to the other. Our solution has simply been to hire more carrier bats, and we hope we now have enough to at last fulfill that bi-monthly schedule announced last issue.

NO SUBSCRIPTION orders, please. Until further notice, our maximum limit has been reached.

BACK ISSUES, however, are now occassionally available for all of the three issues shown below. Although our own original supply has been sold out, we are acquiring sufficient numbers (at least for the time being) from back issue dealers to fill requests from readers. This is a service only, based on the assumption that the easier it is to obtain back issues (we notice that most back-issue stores are now charging between \$2 to \$5 a copy) the more anxious everyone will be to continue buying the issues they see on the stands, for a complete set—which is what really counts in keeping us going. For these issues, we must charge \$1 each; but they (as most of you request) are all sent in heavy envelopes by First Class mail.

ADDRESS for all orders and letters is Larry Ivie, Box 505 Ansonia, NYC 10023

THE CONTENTS for this, as well as future issues, has been determined by your letters. The following—one of several hundred similar ones—is from Ray Smith of Dayton Ohio: "I hope in a future issue you have something about Captain Marvel. You see, my parents used to tell me about him, and ever since then he has captured my imagination. I have always wondered how he came to be."



## Section One

# MONSTERS

"EVEN A PERSON WHO IS PURE OF HEART, AND SAYS HIS PRAYERS BY NIGHT, MAY BECOME A WEREWOLF WHEN THE WOLFBANE BLOOMS, AND THE MOON IS FULL AND BRIGHT!"

# WEREWOLF



hen such films of the early 1930's as *Frankenstein* and *Dracula* proved themselves so successful at the motion picture box offices, the producers and writers of Hollywood were quick to look for other ideas of a similar nature that could be turned into similar profits. In tradition, vampires possessed the ability of turning themselves not only into bats, but also into wolves, and even into mist. In the novel *DRACULA*, the infamous Count did all of these. But in the first sound movie of *Dracula*, his powers had been limited. This was of advantage in coming up with a new screen menace. The deleted wolf power was turned into a whole new character in itself.



The first of these films dealing with lycanthropy (the dictionary term for the werewolf legend) was made in 1935, and was titled WEREWOLF of LONDON. Starring Henry Hull, this film was something of a cross between Dracula and Dr. Jekyll and Mr. Hyde. Its primary achievement was to open the door for a number of other man-into-wolf films. Most of them are not particularly worthy of note; and almost none of them had the main character change into an actual four-legged creature. It was considered more dramatic to leave the character half man.





Best of the single werewolf theme films was undoubtedly Hammer's *The CURSE of the WEREWOLF*, filmed in 1961. Although brewed in the same factory that thinks primarily in terms of blood and sex as the main ingredients for their films, a good script and excellent acting was able to pull it above the usual Hammer quality. The film starred Oliver Reed, and is the only film on this theme, to date, to be made in color.







CURSE looked upon wolf-transformation as a curse that could be inherited at birth. And under the rays of the full moon, the person so cursed would gradually acquire wolf-like characteristics, and prowl through the night for victims. The wolf-creature of this film was killed with a silver bullet.





The most famous werewolf of films, though, was that portrayed by Lon Chaney Jr. in a series of five films. In the first of these—*The Wolf Man*, made in 1941—the main character, Lawrence Talbot (Chaney) receives a wolf-bite, which gives him the werewolf curse. When the moon becomes full, he is unable to hold back the urge to kill. An attempt to restrain him is unsuccessful. When he turns into the wolf-man, he also acquires enormous strength, and is able to break free. For the make-up of this film, Jack Pierce used the design he had originally sketched for use in the earlier film, *Werewolf of London*. But the actor of that film, Henry Hull, had considered it too uncomfortable to wear, and insisted on a different make-up for the role. Chaney, however, anxious to follow in the footsteps of his famous father, was more willing to go all the way in his portrayal.





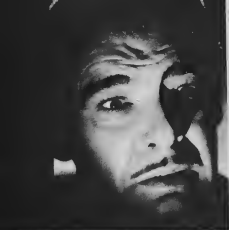
This film was not originally intended to have a sequel; and, in the end, Talbot is supposedly killed with the head of a cane, made of silver. But so successful was Chaney in the wolf-man role, that an explanation was given to bring him back to life in the film **FRANKENSTEIN MEETS THE WOLF MAN**, made in 1943. In this story, Talbot seeks the aid of the second son of the famous Dr. Frankenstein, in hopes that he can cure him of his werewolf curse. But, at the end, he is still a wolf, and he and the Frankenstein monster are swept away in the flood waters of a broken dam.





The next film, *HOUSE of FRANKENSTEIN*, 1944, reveals that the two creatures were frozen into a state of suspended animation, and remained alive. Thawed out, the quest is continued, but again unresolved. It is not until *HOUSE of DRACULA*, 1945, that Talbot is able to discover an individual who possesses the skill to cure him. A pseudo-scientific explanation for the wolf-transformation is given, and treatment begun to bring about a cure. Again he must ward off the Frankenstein monster, but at the end, the full moon appears and he does not change to wolf-form. A good thing could not be lain to rest that easily, however, and in *ABBOTT and COSTELLO MEET FRANKENSTEIN* (a good film in spite of Abbott and Costello) Talbot reappears with his wolf-transformation as active as ever. In his last appearance, he is seen leaping upon Dracula, in his bat form, and the two creatures of the night plummet over a balcony railing to their apparent doom in the thundering waves of the black and rockstrewn shoreline below.






A good part of the appeal in such films, of course, comes not from the actual stories, but from the make-up and special effects. Here, Chaney is shown undergoing the several steps of make-up, to be filmed gradually, one stage at a time. Such transformations are a favorite challenge to amateur film makers, who frequently select wolf-man subjects for their home movie efforts, with varying degrees of success. ▼





# LYMPUS



In our last excursion into man's ancient legends of the world's origin, we saw how the Norse tales of Asgard envisioned the earth as being populated first by giants, then by gods, and finally by man.

The ancient Greek version of the world's early days, which we begin here, follows this same pattern, and is perhaps the most artistic of all of man's ancient legends. So appealing was this view of the past, that it was accepted not only as the official history and religion of the early Greek states of 2,500 years ago, but by the armies that over-ran them 300 years later to form the Roman Empire. (The Romans, however, provided the gods with different—more Roman—names.)

Some versions of the legends made almost every object and concept—such as sunlight, memory, and even the water of the rivers—a living personality. But WE'LL stick to the major details.

These stories fall into four eras—the age of the TITANS, before the birth of the gods; the era of the GODS; the era of the HEROES (in which most of the great deeds were done by men with a god for one of his parents) and the era of MORTAL dominance (the time in which these tales of the "past" were written).....

IN THE BEGINNING, THERE WAS CHAOS....

AND FROM THIS WAS FORMED GAEA (MOTHER EARTH)  
AND URANUS (THE HEAVENS).



FROM THEIR UNION WERE BORN GIANTIC CREATURES -- THREE  
CENTIMANI, THREE CYCLOPS, AND SIX TITANS.



BUT URANUS, HORRIFIED BY THEM, CAUSED THE  
MOST REPULSIVE TO FALL INTO TARTARUS, THE  
DEEPEST CAVERN ON EARTH ---

MY SONS -- URANUS  
IS TRYING TO KILL  
YOUR BROTHERS' WE  
MUST STOP HIM!

BUT HOW,  
MOTHER?



AS EVENING FELL, AND URANUS CAME AGAIN TO ACCOMPANY HIS WIFE, THE EARTH, IN SLEEP, THE YOUNGEST TITAN, CRONOS\* (RENAMED SATURN BY THE ROMANS) STEPPED FROM HIDING, AND ATTACKED URANUS WITH A SICKLE MADE OF GRAY ADAMANT, WOUNDING HIM ---

IF YOU DON'T LIKE  
YOUR OFFSPRING,  
THEN YOU'LL HAVE  
NO MORE!



AND I, CRONOS,  
SHALL BE MASTER  
OF THE WORLD!

\*EVENTUALLY, CRONOS BECAME THE SYMBOL OF THE PASSING AGES, AND REMAINS WITH US TODAY IN THE FORM OF "FATHER TIME".

BUT THE DYING URANUS LEFT A WARNING ---

NO, CRONOS -- YOU WILL NOT  
REMAIN MASTER FOR LONG. FOR I GIVE  
YOU A PROPHECY... YOU ALSO SHALL  
BE OVERCOME BY THE HAND OF YOUR  
OFFSPRING!



Unseen, the black blood of the wounded, castrated, sky fell to earth. And from those drops were born the last of his children -- the three furies, the giants, and the lovely Aphrodite. (Whose stories will be told later.)

CRONOS THEN  
FREED THE OTHER  
TITANS FROM  
TARTARUS, BUT  
LOCKED UP THE  
CYCLOPES,  
AND THE  
HUNDRED-HANDED,  
FIFTY-HEADED  
CENTIMANI ...



IN THE YEARS THAT FOLLOWED, THE CHILDREN OF MOTHER EARTH, AND OF THE TITANS, MULTIPLIED, AND GAVE BIRTH TO NEW LIFE IN MANY WONDERFUL FORMS. AMONG THEM THE NYMPHS, THE FATES, AND THE FIRST RACE OF MAN (NOW EXTINCT),





ONE DAY, AS CRONOS RETURNED HOME, HE FOUND THAT HIS WIFE, RHEA, HAD GIVEN BIRTH TO THEIR FIRST CHILD.

SEE HOW SMALL HE IS!

NO! I MUST LET NO OFFSPRING OF MINE SURVIVE, OR THE PROPHECY WILL COME TRUE!

HORRIFIED, RHEA WATCHED AS CRONOS SWALLOWED HIS INFANT SON WHOLE. BUT UNKNOWN TO CRONOS, THIS INFANT WAS A NEW TYPE OF CREATURE--TO BE KNOWN AS A GOD--AND COULD NOT DIE.

FOUR MORE CHILDREN WERE BORN TO RHEA...

... AND CRONOS SWALLOWED EACH OF THEM ALSO--UNAWARE THAT ALL CONTINUED TO LIVE WITHIN HIM. UPON THE BIRTH OF THE SIXTH, HOWEVER, RHEA PLACED A STONE IN THE SWADDLING CLOTHES, AND CRONOS SWALLOWED IT, INSTEAD, THINKING IT TO BE HIS CHILD ---

BUT RHEA HAD PLACED THE REAL INFANT IN A GROTTO ON THE ISLAND OF CRETE, WHERE CRONOS COULD NOT FIND HIM. THERE--UNDER THE CARE OF MOTHER EARTH, TWO WATCHFUL NYMPHS, AND A WONDROUS GOAT--THE BABY, ZEUS, (meaning one who is bright) GREW TO YOUNG MANHOOD.

IN A SHORT TIME, ZEUS, YOU MUST BE READY TO FREE YOUR FIVE BROTHERS AND SISTERS!

YOU HAVE BEEN SO KIND TO ME THAT WHEN I AM GROWN, I SHALL TURN ONE OF AMALTHEA'S HORNS INTO A CONTAINER OF FOOD WHICH WILL NEVER CEASE TO BE FULL!

THE CORNUCOPIA--THE "HORN OF PLENTY"

FOR COMPANIONSHIP, HE LOOKED UPON THE CREATURE FAR AS HIS BROTHER. (The actual places where the Greeks believed these events took place are still preserved as national landmarks.)

WHEN THE DAY CAME THAT CRONOS, UNAWARE THAT ZEUS WAS HIS OWN SON, ACCEPTED HIM AS HIS CUP-BEARER ---

YOU HAVE BEEN TRICKED, CRONOS... THE DRINK I GAVE YOU WAS FILLED WITH MUSTARD AND SALT-- AND NOW YOU HAVE BECOME ILL AND VOMITED UP MY BROTHERS AND SISTERS!

SOON WE WILL RETURN TOGETHER TO END YOUR RULE OF TYRANNY!

ZEUS LED THE OTHER GODS, POSEIDON, HADES, HARA  
KESTIA, AND DEMETER TO THE HIGHEST MOUNTAIN  
IN SEINT --- AND THERE, ON THE SUMMIT OF MOUNT  
OLYMPUS, THEY BUILT A HOME, AND PLANNED THEIR  
WAR UPON CRONOS AND HIS FOLLOWERS ---

(The names of these six gods were changed by the  
Romans to Jupiter (sometimes called Jove), Neptune,  
Pluto, Juno, Vesta, and Ceres.)



IT IS OF INTEREST TO NOTE THAT BOTH CRONOS AND  
ZEUS WERE THE YOUNGEST MEMBERS OF THEIR RACE  
WHEN THEY ASSUMED POWER. THE GREEKS APPARENTLY  
HELD A GREAT REGARD FOR THE ATTRIBUTES OF YOUTH.

THE FIRST STEP IN THEIR PLAN AGAINST THE  
TITANS WAS TO FREE THE CENTAURI AND  
CYCLOPES FROM TANTARUS. THE FREED GIANTS  
WERE GRATEFUL, AND THE CYCLOPES SET  
ABOUT TO FORGE GIFTS FOR THE THREE MALE  
GODS--A TRITANT FOR POSEIDON, A HELMET OF  
DARKNESS FOR HADES, AND THE LIGHTNING BOLT  
FOR ZEUS.



THE WAR AGAINST THE TITANS  
WAS NOW READY!



## **Section Two**

# **HEROES**

For almost a decade and a half he was THE WORLD'S MOST POPULAR super hero. And ever since, others have tried to copy his powers, his personality, his magic word, SHAZAM, and even his very name.

*The Original*

# CAPTAIN MARVEL



Above, an enlarged drawing of the original CAPTAIN MARVEL, as drawn for the comic books in 1941 by the late Mac Raboy.

Captain Marvel's first, and most prolific, artist was Clarence Beck, who introduced the character in the first issue of *Whiz Comics*. Beck also pencilled the first FULL issue of Capt. Marvel stories, which was titled *Special Edition Comics*. Jack Kirby drew the first issue of the title to follow—*Capt. Marvel Adventures*—but was replaced with the second issue by George Tuska, and a number of other artists. In the last years of the Captain's career, many of the stories were drawn by Kurt Schaffenberger. Many of the Mary Marvel stories were drawn by Jack Binder, brother of Capt. Marvel's chief writer in later years, Otto Binder. However, the majority of the Capt. Marvel art, throughout his career, was the work of the original artist, Clarence Beck; and only he and Mac Raboy (who primarily did *Marvel Comics*, and the first year of *Capt. Marvel Jr.*) are generally thought of in connection with the Captain Marvel saga.



ore and more, comics historians have been voicing the opinion that the original CAPTAIN MARVEL and his companion Marvels were the high point of the "Golden Age" of comic book super heroes. This is backed up by the fact that within the last few years no less than two other companies have copied the title of this once popular hero, in almost tragically misguided efforts to acquire some of the vast readership he once enjoyed. But it takes more than just a name to make a hero great.

The super hero trend in comics began, primarily, with the first appearance of Superman in *Action Comics*. Soon after, every company was flooding the stands with heroes who were super strong, had super speed, and could fly. But most were mere imitations, and could not hope to match the appeal of the original Superman. Then CAPTAIN MARVEL came along. Captain Marvel was not an overnight duplicate. He was a carefully thought out creation who had all of the popular attributes of the heroes of the day; but something else as well. It was that something else that was the true essence of Captain Marvel, and his immediate popularity. Captain Marvel was something that no other hero was. He was basically a young teenager, named Billy Batson, who could assume the physical being of an adult, and retained the personality of a teenager even in his identity of Captain Marvel. For this reason, readers were able to identify with him, and know him, as they never could with Superman. Billy Batson was mortal. He could be injured as easily as any other boy his age. His secret rested in the word "SHAZAM!" By merely speaking this word, Billy was physically transformed into the mighty flying hero, CAPTAIN MARVEL.

## THE LEGEND

Many centuries ago, in ancient Egypt, (according to the comic book saga of Captain Marvel) there lived a wise man named SHAZAM. It was Shazam's wish to find an individual who could become the champion of mankind against all evil. And because Shazam was looked upon with favor by the great gods of Olympus, they agreed to help him in this cause. Whoever Shazam chose would receive great powers, similar to those of the gods and heroes, by merely speaking the name of Shazam. Shazam selected an Egyptian named Adam. But as soon as Adam was granted the super powers, he was corrupted by them, and became a tyrant. When Shazam saw this, he and the gods banished Black Adam to a distant star. But Shazam did not give up in his plan. Before taking the throne awaiting him in the temple at the top of the Rock of Eternity, he would remain alive on Earth until he found an individual truly worthy of the great powers that were his to give. Someone pure of heart, who would REMAIN filled with a true sense of good. Thousands of years passed, before he found that individual—in the person of a young boy named Billy Batson.

Billy and his twin sister, Mary, were orphans. Mary was reared by foster parents, but Billy was placed in the care of a step-uncle who was merely after Billy's inheritance. When the money was his, Billy was kicked out, to make a living on his own. It was at this point that he was summoned by the messenger of Shazam to the secret tunnel where the ancient wise man still waited. The wise man told Billy that he was about to receive great powers that should be put to good use. By merely speaking the name SHAZAM, there would be a burst of magic lightning, and he would receive the wisdom of SOLOMON, the strength of HERCULES, the stamina of ATLAS, the power of ZEUS, the courage of ACHILLES, and the speed of MERCURY. And by speaking the name again, he would revert to his former self of Billy Batson. And, as Billy spoke the name for the first time, the ancient Shazam's life came to an end. His spirit still lived, however, and informed Billy—now CAPTAIN MARVEL—that if ever additional assistance was needed, lighting a fire in the hearth next to the throne in the secret tunnel would resurrect his spirit.

This was the foundation for the most popular comic book series of the so-called "Golden Age" of comics—the period of the nineteen forties in which there were almost ONE THOUSAND comic book heroes to choose from. And the entire fifteen year saga of this character was so well thought out, so well written, and so well edited, that there are almost no contradictions to be found in his entire lifespan of stories. (A claim that such features as Superman and Batman could not make even at that time.)

## THE POPULARITY

DURING THE PEAK YEARS OF CAPTAIN MARVEL'S CAREER, ONE OF THE TITLES DEVOTED EXCLUSIVELY TO HIS EXPLOITS—Captain Marvel Adventures—WAS PROUDLY ABLE TO DISPLAY A COVER SEAL READING "LARGEST CIRCULATION OF ANY COMIC MAGAZINE". But these stories were not enough to satisfy the appetites of his faithful readers; and so, additional stories appeared in many other titles, SOME of which are shown on the next page.

In addition to the many regular titles of standard comic books, the company which published Captain Marvel's adventures was unquestionably the most progressive in trying out new ideas for variations on the comic book size and format. They published the smallest, largest, thickest (324 pages for 50¢) and thinnest (32 pages for 5¢) comics to appear on the stands during the 'forties. One of their more interesting experiments was to publish a free pocket-sized Captain Marvel comic book attached to the cover of the regular-sized Captain Marvel Adventures. This extra attraction was continued for a number of issues—a bonus which the other companies (understandably) tried their best to ignore.

## CAPT. MARVEL VS. SUPERMAN

Perhaps the reason that the sales of the Captain Marvel comics quickly overtook and passed those of Superman rests within the fact that within the Captain Marvel concept there was a wish-fulfilling set of ideas which few other characters could ever hope to match.

The original Superman—as created for comics by Jerry Siegel and Joe Shuster—had ALSO been a brilliant concept. Superman had powers "beyond

SOLOMON  
—WISDOM

HERCULES  
—STRENGTH

ATLAS  
—STAMINA

ZEUS  
—POWER

ACHILLES  
—COURAGE

MERCURY  
—SPEED

those of ordinary men", but not TOO far beyond. He was still human, and mortan enough that the explanation for his powers could be believed. Later, when other artists began to carry the major share of the work, the powers of Superman began to go a little too far beyond the boundaries of the original explanation. And by the mid nineteen forties—the time at which Capt. Marvel began to pull ahead in popularity—he no longer retained those human limitations with which readers could acquire some degree of identification. It was perhaps because of Capt. Marvel that this happened. Capt. Marvel had been the first to actually defy gravity, fly into outer space, travel between dimensions, and many other things. And with a character such as Capt. Marvel—because his powers were admittedly magical in origin—such ideas worked well. But when each was copied by Superman they fell flat, because Superman was never designed to possess such abilities. Perhaps the editors of Superman felt they HAD to keep pace, in order to retain their popularity. If so, they made an initially poor decision, and compounded the error further and further by never knowing where to stop.

On the other hand, Capt. Marvel was always the product of tasteful—in fact brilliant—restraint. Although he COULD do almost everything, he availed himself of these abilities very rarely. His writers wisely tended to give him problems more common to real people, where extreme powers were unnecessary. And so he remained closer to the area of reader identification. In fact, many items in modern comic book stories which are considered to be exceptionally clever—notably in the products of Marvel Publications (a different company)—can be traced back to stories of Capt. Marvel.

The original Superman, as drawn by Joe Shuster, also had many outstanding human qualities. But most of these left the feature along with Shuster. And Capt. Marvel always went a step further. Where Shuster would show how Superman put on his costume, the panels in Capt. Marvel would zoom in close enough to show the seams and stitches in the costume as well—showing a humanism even in magic. Even though his costume was magical, and didn't NEED seams, it had them; and not even the transformation from Capt. Marvel to Billy and back again would make it new again. When he wanted it cleaned, he had to wash it or take it to the cleaners himself!

#### THE PUBLISHING HISTORY

Let us go back to the beginnings of Capt. Marvel. His story is not simply one generation old, but TWO. Ask your grandfathers if they recall a magazine titled Captain Billy's WHIZ BANG. Chances are they do. It was one of the most popular children's books of its day. Magazines of this nature were so much a part of every boy's life that the publishers of most of them figured they could never be replaced. They felt this so strongly that most of them totally ignored a new type of magazine called a comic book. Most of them,



## THE CAST

Shown here, a symbolic portrait, by C.C. Beck, of the early Marvel regulars. Back row, Cissy Summerlee, Whitey, Mr. Tawny, Ibac, Capt. Nippon, Shazam, Uncle Dudley; middle row, Freddy Freeman, Capt. Marvel, Capt. Marvel Jr., Mary Marvel, Thaddeus Bodog Sivana; front row, Billy Batson, Mary Batson, Sterling Morris, Mr. Mind, Beaulia Sivana. Characters not shown include Capt. Nazi, Sivana Jr., Georgia Sivana, Steamboat, Billy's step-uncle Ebenezer Goudger, Mr. Atom, Ogre, King Kull, Billy's secretary Miss Jameson, and Dexter Knox, boy inventor.



that is, except the publisher of Captain Billy. As soon as Action Comics introduced Superman, he knew that a new era had dawned, and that it was time to discard old traditions and think of the future. And so, while most other publishers were trying to pump new life into their magazines for boys, and wondering why they were not selling as well as they had before—and while even the publishers of Action Comics had not yet figured out why Action was suddenly selling better than their other titles, and continued to use covers without Superman—a small black and white pamphlet was being printed up for the purposes of copyright. It was Captain Billy's WHIZ BANG reborn by the same publisher into a completely different shape. The title was WHIZ Comics. It featured a lead story about a small boy named BILLY. When Billy spoke the magic word "Shazam!" there was a flash of lightning, and a thunderous BANG, and Billy was magically transformed into the super hero CAPTAIN Thunder. There were only enough copies printed of this pamphlet to secure the copyright. ...And to be studied by the artist, publisher, and writers. Refinements were made. For some reason, the hero's name was changed to Capt. MARVEL. Two other great heroes—Spy Smasher, and Prince Ibis—along with a number of other features, were also introduced in the same title.

The cover of the first newsstand issue of Whiz (listed inside as #2 because of the copyright pamphlet) was an obvious imitation of Action Comics #1. But, inside, the contents was more solidly planned than Action, and produced with a talented intuition of what the readers would actually like. Shortly after, the first full issue of Capt. Marvel adventures was published under the title of Special Edition Comics. The art of this was still pencilled by the originating artist, C.C. Beck; but by the time of the official first issue of adventures, other artists were being tried out. Few of the attempts by others, however, were able to retain the basic Beck appeal.

## TODAY'S IMITATIONS

Within the past few years, two other comic book companies have copied the Capt. Marvel title. That there would be instant antagonism to such reuse of a once popular name, was, of course, obvious to the new people deciding to use it. WHY, then, did they do so? The reason is, simply, that the original Capt. Marvel WAS the most popular comic book super hero of the "Golden Age" of comics. And, in the world of business, there seems to be an ever-present philosophy: "If it worked once, try it again." But, as the first of the two recent imitators was quick to dis-





cover, the name itself was not the magic key to success. That key was TALENT.

Most fans of the older heroes have considered the recent imitations simply a lack of imagination. Others have gone as far as to attribute it to "a total decay of ethics in the current publishing field." Others have raised the question of why copyright laws can't protect such once-cherished institutions. As to the copyright laws, a title is legally protected only as long as its owners can show that they intend to continue it actively. If a politician decided to change his name to Abraham Lincoln or John Kennedy before running for office, there would be nothing to legally prevent him. He would probably be hated to some degree for it—not just for his questionable ethics, but for the confusion it would cause. But it IS legal.

Even the magic word "Shazam has been grabbed up (with slight variations) time and again by less creative producers. Of course, with over a thousand super hero titles in the history of comic books, very few new ones can be thought of which have not been used SOMEWHERE before. But when titles belonged to such SIGNIFICANTLY POPULAR characters of the past, such as Captain Marvel—or Daredevil—the reuse of such names must be considered, ethically, in GLARINGLY poor taste.

#### THE MOVIE

In 1941, Captain Marvel became the first comic book hero to reach the motion picture screen. Occasionally revived even to this day, the Capt. Marvel movie has been shown as both a four hour feature, and a 12 chapter weekly serial. Recently, it was presented by a theater in the famous theater section of New York's famed Broadway. (Even the Superman "Broadway" play was not actually presented on that street.)



Above is a scene of its return engagement, shortly after, at another famous location, New York City's 42nd Street. Also, excerpts from the film are now available in camera shops for home projectors.

The film starred Tom Tyler as Capt. Marvel, Frank Coghlan Jr. as Billy Batson, and Nigel De Brulier as Shazam.





The special effects of the Capt. Marvel film were all thoroughly convincing—in contrast to those of the Superman serials of 7 and 9 years later, which couldn't have fooled even the youngest viewer. The Superman serials went even further in earning the disdain of its audience by trying to convince them that the title role was played by the REAL Superman. The Capt. Marvel film freely admitted that Tom Tyler was acting out the part, but managed to include the serial into the official Marvel saga by implying in the comic book stories that the film was a recreation of an actual adventure (except for the location of Shazam, and the final scenes, which were changed for the purposes of security.)

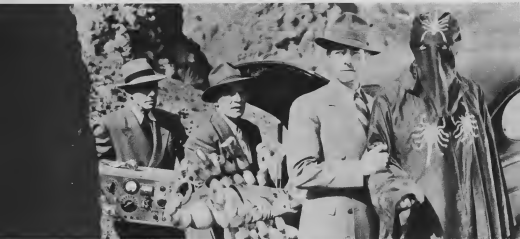




The fictional statements, in the comic book stories, that the real Billy and Capt. Marvel had been present during the filming could well be believed when viewing the beautifully created flying scenes, which were skillfully produced with hidden trampolines, life-sized dummies, miles of piano wire, and outstanding stuntwork, such as that in these scenes by expert Dave Sharpe.

Three of the characters created for the serial—The Scorpion, Whitey, and Prof. Malcolm—were continued in the later printed stories. (The Scorpion once, Malcolm twice, and Whitey as a regular character for several years.)





### THE VILLAINS

The villain of the film, The Scorpion (above) proved to be only a minor villain in the history of Capt. Marvel. The Captain's FIRST, AND WORST, opponent was Dr. Sivana—mad scientist. (Since Sivana had already discovered Capt. Marvel's secret before the date of the film, there was no reason to keep it hidden from the public in the Capt. Marvel movie.)

His next worse villain was Mr. Mind, an intelligent worm from another planet. Then there was the awesome Mr. Atom—encountered by Capt. Marvel in three powerful adventures—an android who was literally symbolic of the threat of the atom hanging over mankind. Much of the Capt. Marvel saga had a definite message within it, for it was not only written in the days when comic book stories had true plots (instead of long fights) but by people who HAD significant comments to make.

Another major opponent was Capt. Nazi, who was introduced as a villain BEFORE the rest of the U.S. declared war on Germany. The Marvel adventures were produced on several levels, distinguished by their art styles. Much of the work, for the very youngest readers, was drawn with a very neat but simple style, in imitation of that by Beck. The true early Beck stories (the first two dozen issues of Whiz Comics, and one story in Capt. Marvel Adventures #7) had added qualities of whimsy that captured the interest and devotion of adults as well. Then, for those older readers who were interested in greater realism, there were the stories in Master Comics, illustrated by Mac Raboy.

Much effort, in recent years, has been made to ignore the GOOD art that used to be in comics; and through such things as Jules Fleiffer's "The Great Comic Book Heroes", and the reprints in Marvel and National Publications, an effort is being made to present the picture that today's comics are the best yet, and that the work of the past was really rather inferior. Much of it was; but, in the almost incredible amount of work produced for comic books in the nineteen forties, there was also—far more than today—much that was among the very best.



DR. SIVANA



MR. MIND



MR. ATOM

WITH EASE, BARTH'S  
MIGHTIEST MAN  
STOPS THE SPEEDING  
TRAIN...SAVING  
ALL FROM A HORR-  
IBLE FATE.



CURSES! IT'S  
THAT CAPTAIN  
MARVEL! I'D  
STAY AND KNOCK  
HIS EARS OFF...  
BUT I GOT WORK  
TO DO.



YA--AND A  
ONE MAN  
INVASION!

HO HO! YOU  
PUNY AMER-  
ICANS! I'LL  
BEAT YOU ALL!

RUN!  
IT'S A  
NAZI  
INVASION!

THERE'S A SAMPLE OF  
WHAT I'M GOING TO DO!  
BRING ON YOUR BULLET-  
MAN - BRING THEM  
ALL ON! CAPTAIN  
NAZI CHALLENGES  
THEM ALL!



-- AND THEN  
HE FADED  
INTO  
THE NIGHT!

THANKS, LADY-  
AND DON'T  
WORRY!

I'LL HAVE A BUNCH  
OF THE BOYS OUT  
AFTER HIM IN NO  
TIME!



CASEY, GET SOME  
OF THE OTHER SQUAD  
CADS AND MAKE A  
SEARCH FOR A GUY  
KNOWN AS CAPTAIN  
NAZI! YEAH -  
SHOOT TO KILL!



#### THE OFFSHOOTS

During the course of his career, the good Captain shared some of his magical powers with his long-lost sister, who became Mary Marvel, and a young teenager, who became known as Capt. Marvel Jr. Both of these characters soon had magazines of their own, as well as monthly stories in other titles. Both Mary and the Captain had their own clubs, with membership cards and pins. For fun, the title of "Uncle Marvel" was bestowed upon another character within the series, and this Fantastic Four some had combined adventures in the title "The Marvel Family". In only one story, however, did Uncle Marvel ever possess actual super powers. There was also a back-up crew of Lieutenant Marvels (above) whom the Capt. occasionally called upon during emergencies. The company also issued a parody of their Marvel series for their youngest readers, titled Hoppy, the Marvel Bunny.

#### THE DEATH OF CAPTAIN MARVEL

Eventually, National Publications, the publishers of Superman, tired of trying to compete with the Marvel stories on the grounds of internal merit, and tried to cripple the good Captain in the courts. National sued the publishers of Capt. Marvel, and everyone else having any connection with these characters, on the grounds that they were plagiarisms of Superman. (A rather hollow claim, considering that Superman himself was a blend of two previous ideas—the costumed Zorro, and the super powered Hugo Danner in the novel "Gladiator"—and the powers of Capt. Marvel were designed to duplicate those of the Greek gods of several thousand years before.) National apparently realized the weakness of their claim, for they did not press for an immediate decision, but kept the case pending for the legal limit of seven years. The apparent purpose of this was to persuade as many sponsors as possible during this period to produce products using the character Superman, instead of risking eventual legal loss by siding with Capt. Marvel. This is probably why a proposed Capt. Marvel radio program never appeared. That such a tactic can be successfully used has long been recognized as one of the weaknesses in the current legal system. Many producers, however, ignored this, and Capt. Marvel shirts, belts, and numerous other items continued to appear.

When TV suddenly came on the scene, its novelty helped to draw interest away from magazines. All publications went into a slump, and Fewcott—publishers of Capt. Marvel—decided they would not be losing much to fold their entire comic book line. And, in order to terminate their legal case with National, they agreed in an out of court settlement to give up all current and future use of their Marvel heroes. Which was a shame, for the moral values within these well-written stories that were so influential upon the children who followed them have never again been equalled by the comics medium; and the over-all quality of the entire field has suffered.

#### THE FUTURE

But, Capt. Marvel was so brilliant and appealing in concept, that no matter how hard some may try to erase his memory from the world, and others to dilute his image by taking his name and ideas for themselves, he will never really die. His adventures will live on in the libraries of our literary past; and, years from now, when his copyrights fall into public domain, it is almost inevitable that whole new generations will suddenly have Captain Marvel—the REAL Captain Marvel—as one of their favorite heroes once again.



THE ADVENTURES OF ALTRON-BOT—BOOK ONE

# The CRUSADE AGAINST VOLTAR

## — SUMMARY —

**VOLTAR**—A SCIENTIFIC GENIUS OF THE NAZI EMPIRE STILL LIVES. IN AN AWESOME FORTRESS ON A REMOTE ISLAND, HE HAS AMASSED THE SCIENTIFIC FORMULAS FOR SEVERAL NEW FORMS OF GAS. WITH THESE, HE IS LAYING THE FOUNDATION FOR BECOMING MASTER OF THE WORLD.

THERE IS ONLY ONE WEAPON WHICH VOLTAR FEARS—THE ALTRON-BOT. THIS BOT HAS BEEN FOUND BY A YOUNG BOY NAMED DAVE, WHO, USING THE GRAVITY-DEFYING POWER OF THE BOT, HAS MANAGED TO TRAIL SOME OF VOLTAR'S MEN TO THE MOST-HIDDEN ISLAND.

THERE HE MEETS A YOUNG GIRL, ONLY SLIGHTLY OLDER THAN HIMSELF, WHO HELPS HIM TO HIDE FROM VOLTAR'S MEN. BUT SUDDENLY THE TWO ARE ATTACKED BY ONE OF THE MONSTROUS REPTILES WHICH INHABIT THE ISLAND AND PARTS OF THE ANCIENT FORTRESS....



# Sword of ALTRON BOY

**T**

HIS IS AN  
EVENT IN  
THE LIFE  
OF A  
SWORD

IT IS A SWORD  
WHICH NOW LIES  
UPON THE STONE  
FLOOR OF A LARGE  
FORTRESS--THE  
ISLAND RETREAT  
OF THE TYRANT  
**VOLTAR**. NEARBY,  
A YOUNG BOY WITH  
A WONDEROUS  
GRAVITY-DEFYING  
BELT ATTEMPTS TO  
DEFEND HIMSELF  
AGAINST A GIANT  
SNAKE-LIKE  
REPTILE



SUDDENLY, TWO LEOPARDS  
SPRING FROM THE  
SHADOWS ~~~



OO--THE CATS  
SAW THE SERPENT  
FOLLOW US HERE.  
THEY'RE TRYING TO  
PROTECT ME!

SO SWIFTLY HAS THE BOY  
MOVED THAT THE TEENAGE  
GIRL WITH HIM HAS NOT  
EVEN NOTICED THE POWER  
OF HIS BELT ~~~

THOSE LEOPARDS ARE MY  
FRIENDS. IF ONLY WE  
COULD HELP THEM!



INSTINCTIVELY, THE BOY  
REACHES FOR THE SWORD  
AT HIS FEET ~~~





ALTHOUGH ATTACKED FROM THREE SIDES, IT TAKES MANY BLOWS FROM THE SMALL SWORD BEFORE THE HUGE MONSTER BEGINS TO WEAKEN



WHEW-- I'M GLAD THAT'S OVER!  
NEVER THOUGHT I'D NEED A SWORD!

ONE OF MY LEGENDARY ANCESTORS IS FAMOUS FOR THE ONE HE'S SUPPOSED TO HAVE CARRIED. IT WAS NAMED *RA-TROU* ~~~ AND WHEN MY UNCLE INVENTED THE METAL OF THIS BELT I'M WEARING, HE NAMED IT AFTER THAT LEGEND!





"THE OTHERS STILL HAVEN'T ARRIVED ON THE ISLAND YET. I'VE BEEN TREATED WELL, BUT IT'S **LOVELY** HERE!"



AND **CREEPY!**

HEY, ARE THOSE  
CARVINGS ON THE  
WALL A MAP?



YES -- IT MUST HAVE BEEN  
MADE SHORTLY BEFORE THIS PLACE  
WAS ABANDONED BY THE RACE THAT  
BUILT IT --- WHO MOVED TO THE  
OTHER SIDE OF THE ISLAND  
BEFORE VOLTAR FOUND IT.





THEY SAY THIS PLACE IS CENTURIES OLD--BUILT BY COLONISTS TO KEEP AWAY THE SUB-MEN WHO ARE THE NATIVE RACE OF THE ISLAND.

NO WONDER THERE'S SO MUCH ORNAMENTATION AROUND. I DIDN'T THINK *VOLTAR* WOULD GO IN FOR THINGS LIKE THAT.



BUT LISTEN TO ME--*VOLTAR*'S ONLY GOAL IS PERSONAL CONQUEST OF THE WORLD!

YOU'VE GOT TO GET AWAY FROM HERE BEFORE IT'S TOO LATE.

I CAME HOPING TO BE ABLE TO LEAD OTHERS HERE TO END *VOLTAR*'S SCHEMES, BUT NOW I'M NOT SURE I COULD *SAVE* THIS PLACE AGAIN.



IS THERE A WAY OF GETTING YOU AND SOME OF THE OTHERS OFF THE ISLAND?

THAT'S IMPOSSIBLE, WITHOUT VOLTAR'S PERMISSION—UNLESS YOU WERE TO GET HELP FROM THE PEOPLE ON THE OTHER SIDE OF THE ISLAND. VOLTAR DOESN'T CONTROL THEM AS HE DOES THE SUB-MEN HERE. I'VE HEARD THEY'RE CIVILIZED AND HAVE CONTACT WITH THE OUTSIDE WORLD.



THE WRITING ON THIS WALL PROVES THAT! THIS SHOWS THE ENTIRE ISLAND, DOESN'T IT?

YES. IT SHOWS HOW LONG AND DANGEROUS IT WOULD BE TO GET TO THE OTHER SIDE. I DON'T THINK YOU COULD SAFELY CROSS THE SWAMPS.

DON'T WORRY. I CAN GET THROUGH OKAY. IF THERE ARE PEOPLE THERE WHO WILL HELP, I'LL GET TO THEM!



IT'S BEEN SO LONG SINCE I HAD ANY REAL FRIENDS. YOU'RE SO YOUNG—YET YOU WOULD HELP ME, AND I'VE NO WAY TO REPAY...

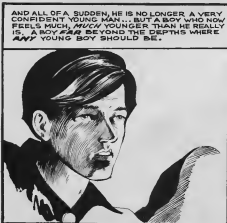
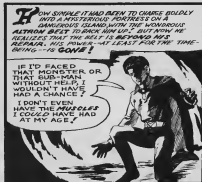
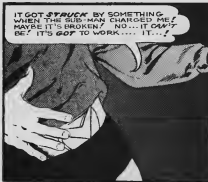
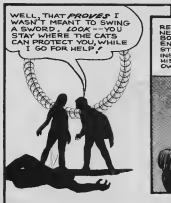
I'VE NEVER SEEN ANYONE WITH EYES LIKE YOURS BEFORE. WHAT A WONDERFUL COLOR!

YOU'RE VERY BEAUTIFUL!

UNSEEN BY THE TWO TEENAGERS, THE FURTIVE FIGURE IN THE SHADOWS WATCHES THEM UNTIL HIS PASSION CAN ENDURE NO MORE. HE THEN SWINGS SILENTLY ACROSS THE CHASM THAT HAS SEPERATED HIM FROM THEM --





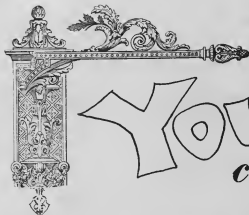




## **Section Three**

# **CREATORS**

OF IMAGINATION



**You Too**  
*can be a*

**SUPER-HERO**



ook closely at the photos on these pages. Are they scenes from TV programs or "Golden Age" serials of Capt. America, Superman, and Batman? Is that Dick Purcell as Capt. America? The answer is NO! This Capt. America is played by Randy Kleiser, and these scenes are from "home-movies" made by individuals just like YOU. With a simple 8 or 16mm home-movie camera, and a few hours of careful costume preparation, teenagers all over the country have been trying out their skills at duplicating—or surpassing—the efforts of professional super-hero film makers.





Alex Simmons as the costumed villain, Mike Myers as Batman, and Angel Rivera as Robin, had one advantage over TV's version of Batman--access to the real "Gotham" City as a background for their action-packed home-movie.





Shown here is Mike McDermott's home-movie version of "Tarzan and the Jewels of Opar", with Val Warren as the safari leader, and Steve Jaffe poised to spring from the shadows as Tarzan of the apes.



Above, Edith Hohl, Randy Epstein, and Bart Andrews (in cape), in an impressive super hero scene.

Many of the amateurs make up their own characters for their films, but most are aware that the more familiar characters have the greatest audience appeal, and enjoy the added challenge of trying to make successful adaptations of them. Many professional film-makers have also joined in the fun, by making non-professional films in their spare time.



The scenes that have been shown on these pages are merely an introduction. So many teenagers, adults, and even young children, are engaged in this fascinating hobby, that we will come back to it in future issues—concentrating on the individual achievements of the most imaginative and creative individuals.

We hope that these scenes, and the efforts we are planning to highlight in future issues will inspire others in similar creative pursuits, and that, before long, we will be able to display YOUR creative efforts on these pages. (Always remember to take clear still photos of the most interesting scenes in your movies or plays, in case they turn out good enough to let others share your achievements in this and other publications.)







The Captain's Tides article was superb. Even a Tides "super" took his bit off to you after reading the piece. You had insights into the show that even took us by surprise. A well-thought-out, good job. Several people have been fighting us for my copy.

Chris Steinhilber  
Wm-CV NYC

Just a quick note to let you know how much I liked your Tides issue of November a Tides. I thought those editors had done King. Some right into the ground-but you came up with some very interesting, please, yes. I hope you have a long life as a magazine. It's the best of its kind.

Steve De Buck  
16 Magazine NYC

Most of us in the professional comic book field, I think, have realized an important thing about Masters & Hermsworth's a magazine that has been needed for some time. Not attached to any of the major magazines, it's able to reflect the entire field with complete objectivity and honesty. This takes not only on independent magazines, but as an editor with both knowledge and taste. You are not afraid to mention competitors who are producing something of merit, and to praise them for it. Perhaps your magazine will inspire the others to strive for the same.

(Name withheld by request) NYC

As much as we enjoy *Alfred* from the regular "fans", it's letters such as those above from the other professionals in the field, that give us the real perspective to keep going. And as to our "competitors", anything we can do to help them improve also, we WILL.

I would enjoy more articles in how certain special efforts are created. You did with your article on King King.

Your origin of *Alfred* was good, but you have not developed his character much in the chapters above.

Since you are offering new artists a chance to show their work in your magazine, how about future file editors of *Alfred* and *Super* have interest.

Gary Whitman  
Shawnee State College, W.V.

We have been very impressed with many of the films teachers have been bringing to show us, and will continue to devote space to them, as we have this issue. As for special efforts, the less their authors have known, the more creative their experiments have been. However, we will eventually reveal some of the tricks that we find would be of most advantage to know.

I sent a story to you as I thought I might have a chance as a writer with a young company, and this is the first story I have tried to sell.

Reger Floyd  
Box 254 Beale River,  
Alaska 99571

We have received many similar inquiries from people with the talent to begin a career as story or article writers. In reply to Reger, I pointed out that the aim of a company is not as important as the individual's determination not to become discouraged in pursuing his goals. Using my own experience as an example, when I first tried to become an artist for science fiction magazines, I decided my best chance would be to try the smallest company first, but the editor had forgotten my application, and was busy when I arrived. So, instead of letting the day go to waste, I simply walked into the next nearest company. It happened to be the largest one, and they gave me my first job the following day.

Most publications do not have room for many newcomers. And this does not always mean that the new people trying do not have talent. Often the person with lesser talent will be the one to succeed simply because every-one else gave up earlier.

I like your magazine as much that I read it two times in one day. It's the best magazine that I've ever read, by either read it several times too.

Edie Boyert  
Fleming, N.Y.

Please, please print more old-time heroes like Capt. Tides. How about a story on Captain Marvel?

Mark Adams, N.Y., N.Y.

If anyone were to offer us the best issue of *Science Fiction*, plus the best issue of *Science Fiction Illustrated*, plus an advance copy of the next *Marvel* comic, plus the best *Marvel* paperback book cover, all for a copy of *Masters & Hermsworth*, I wouldn't trade. It's better than all of them combined.

Larry Root, Newkirk, N.Y.

Some words about Jeff Jones: an excellent artist and a man who has already come far. Only too glad to see his work anytime.

John Bell  
Arlington, Va.

After doing quite a bit of comic book work, Jeff turned his talents to painting, and has now sold almost fifty pocket book covers. A good start, we would say, for his first year as a professional artist. But he has taken set up a standard that will be pretty tough to match when we make the final selection for the next recruitment to be introduced in the pages. Because of the potential of these introductions, we must insist that future submissions from aspiring artists be from those with no more than one year of high school left to complete, so that there will be ready for whatever resulting offers appear. Since NYC is the editorial center for most of the world's art used in publication, individuals must be ready to locate in that area. It would not be fair to other editors or those who ARE ready to introduce someone capable to begin steady work immediately, or very soon. Our second Guest Artist, Dennis Washburn, is now at work on his first assignment from National Publications.

*Alfred* is one of the best teen stories I have ever read. There's some impossible by finally counting a youth here.

Victor Johns, Allentown, Ohio

As in the past two issues, your *Alfred* feature was the outstanding story in the issue. However, why don't you make the stories longer? Look of them. I'm all for a few rough features in every issue. Use contributions to the feature work! We're all the space you can devote to them. How that most of the submissions are good, then have only one way they can turn to for fan letters. All fans are on the lookout for new features. How about a page size review page?

W. Miles  
Pittsburgh, N.Y.

On our *Baron*'s page this year is a listing of some of the best features devoted to this subject. In future issues, I hope we can cover these pointers to each category on comic, sword & sorcery, and SF. We have already received a number of these, but not enough as yet for a comprehensive article.

You've done it again with *WET* #2. First of all you have given us a great article on King, with many details never seen before. Also there was that marvelous article on Captain Tides. *Alfred* on TFF Great idea, and I hope it will be a reality. I just can't stop thinking of all the situations you can put his time.

Are you going to print in *WET* those two great paintings of yours that were on display at last year's advance fiction convention?

Mike Smith Cleveland, Ohio

Due to the demands of time, I find there is little I can do without a definite purpose. The paintings in the *WET* SF convention exhibit were prepared as a sequence in the *Alfred*-Boy strip scheduled to appear in about one year.

I was glad to see issue #3 print that beautiful *Baron* painting on display at one of the SF convention art exhibits. Did you notice that it was apparently the inspiration for a poem in a *Baron* comic book? I sense this is true because shortly after the exhibit at which your painting of a blond girl with two legends they began to use that line as a series in the back of the *Baron* comic. Are you going to print that painting soon in *Wetters & Hermsworth*? I hope so.

Joe Thorne, Berkeley, Calif.

As you have probably noticed, the girl with the leopard is a part of the *Alfred*-Boy series.

Other magazines always use the same pictures. I hope you do an article on Flash Gordon, and use some rare ones.

*Alfred* is the best junior hero around. Try to put more of him in future issues. He's really great.

Joe Smith, Athens, Georgia

Since most movie companies release only a small number of their most magazines have usually resented themselves in the idea that it was a duplicative or unnecessary, without resorting to something terribly bad. I think our King comic article did much to dispense that, and I hope it has paved the way for others to also work a little harder in the future.

As for Flash Gordon, we are already at work trying to dig up some of the material that have been most requested, and will try to present them shortly.

Before closing, a word of congratulations to Brian Clifton, letter-writer of last issue, for having his artwork shown by Norman Rockwell, on the *July* *Alfred* because of July 11, as an example of young talent we'll know some of in years to come.

# THE BURROUGHS LIBRARY



Above, at a recent annual gathering of Burroughs fans, Vern Coriell, publisher of *The Burroughs Bulletin*, confers with one-time Burroughs illustrator, Hal Foster.

## BURROUGHS FANDOM

**M**ost individuals enjoy Burroughs primarily for the vicarious excitement of his stories. There are others, however, who want to know MORE about the stories than they were able to obtain in their reading. And these people like to write, publish, or read articles devoted to a study of the more intricate or illusive qualities within the Burroughs works. Where did Burroughs get the ideas for the names of his most famous characters? How accurate are the descriptions of actual locations in the *Tarzan* stories? What mistakes have artists made in trying to paint the scenes described by Burroughs? These and many other details relating to the life and writings of Burroughs are the main subjects of amateur publications and get-togethers produced by Burroughs fans.

The first "official" fan publication and organization devoted to the study and furthering of Burroughs' works was founded during Burroughs' lifetime by a young man named Vernell Coriell. This organization of Burroughs fans was known as "The Burroughs Bibliophiles", and was held together primarily through a small publication called *The Burroughs Bulletin*. Burroughs himself never realized how large the demand for such a newsletter would become, and unwittingly created its biggest problem by saying that it had "official" sanction of ERB Inc., only as long as a price was never charged for it. In the beginning, this was fine with Vern, for it was easy to support such a hobby as long as the circulation remained in the hundreds, and the publication was fairly simple. But it was not long before *The Bulletin* was a well-printed magazine of a circulation in the thousands. This was more than one person could afford. The current solution is an annual dues fee for being a Bibliophile member. Each person receives an initial membership card, and one or two small newsletters each year. The cost of this is relatively small, so the bulk of the collected dues can be put toward the cost of printing *The Bulletin*, which each member receives "free" about once a year. As the cost of all this now approaches about \$1 a year per individual paying member, this is, in essence, the price of each issue of *The Bulletin*.

A more direct method of supporting such a hobby was to simply put out a publication NOT "officially" sanctioned by ERB Inc. (although all of them generally are, unofficially) and to charge a set price per issue. A number of people have done this, and the results have generally been received with more enthusiasm.

The most popular of the Burroughs amateur publications at the moment is ERB-dom. The reasons are, primarily, its frequency—at least several issues a year—its full-color covers, and its relatively cheap price of 50¢ each.

A publication called *The Barsoomian* is rapidly developing in quality, also; and although it is not yet quite up to that of the above two publications, it has the added advantage of running a series of articles actually written by Burroughs himself—authorized reprints from an obscure newspaper to which Burroughs contributed in the early 'teenties.

The clue to solving the code used by Burroughs for the names of his characters was revealed in a sturdy, handsomely printed little publication from Australia, titled *ERB Digest*, which costs \$1, and also contains other articles similar to those of the other publications.

There are a number of others of relatively high quality, which we may review eventually. However, we don't think you will be disappointed with any of the above, and they are probably the best place to start, at the moment, for those interested.

### MAILING ADDRESSES:

**THE BULLETIN** (\$3 a year) The Burroughs Bibliophiles, 6657 Locust, Kansas City, Missouri 64131

**ERB-dom** (\$2 for 4 issues) Camille Cazadeszas, Box 550, Evergreen, Colorado 80439

**THE BARSOOMIAN** (\$2 for 4 issues) Paul C. Allen, 84 Charlton Rd., Rochester, N.Y. 14647

**ERB DIGEST** (\$1) Allan J. Tompkins, Box 5465, G.P.O., Melbourne, Victoria, Australia

**E**ven beginning this section devoted to the works of Edgar Rice Burroughs, in *Monsters & Heroes* magazine, mail has been pouring in suggesting various subjects to cover, and asking various questions. But many of these suggestions and questions have been devoted to an area of Burroughs collecting with which we do not intend to deal; and I feel it is important at this time to make the meaning of this section clearer.

In discussing a personal library of Burroughs' works, what I am referring to is a set of the stories as he wrote them. Not the often highly rewritten magazine editions; not the ghost-written comic strips; and not the stories that are merely Burroughs-like. Also, there seems to be a tendency among many people considering themselves fans of Burroughs' writings to feel that a True Burroughs library must consist of first editions, or every edition and variation ever published of each story. Some even go so far, in the name of being a Burroughs fan, to accumulate every trinket and item bearing the word "Tarzan". We've received questions from many such individuals—all of whom have been referred to the excellent and mammoth index to Burroughs editions published by the Rev. H. H. Himes, and to the fanzines shown below.

But somehow, I can't help but feel that these individuals have lost sight of what attracted them to Burroughs in the first place. Many first editions (without illustrations) now cost over \$100. But they have exactly the same story that appears in later hardcover editions, still available in good-book stores for less than \$1.

Would Tarzan—even the highly sophisticated Tarzan of the novels—have amassed a whole lot of books that he would be almost afraid to touch, for fear of decreasing the value with a fingerprint? Or fill up space with MORE than one copy of the SAME story?

Somehow, I think Burroughs himself would have had most satisfaction in seeing a well-thumbed edition that could be carried with care-free abandon upon any hiking trip. This, to me, is far closer to the essence of what the library of a TRUE Burroughs fan would be. Too many who consider themselves Burroughs fans are, in reality, mere accumulators—no longer so much fans of Burroughs as of collecting.

These are but my personal feelings on the appreciation of Burroughs. The words which he set upon paper are his true heritage to the world—not their covers. And so the purpose of this section is for discussion and information about Burroughs himself, and these stories as he wrote them. And my purpose for expressing these personal views has been simply to avoid a future avalanche of mail from those who are not really as interested in these stories as in their bindings.

## BARBARIAN

**T**he Burroughs novel to which we are devoting our back cover "dust jacket" this issue is the work concerned with the historical life of the infamous Roman emperor Caligula. It is an adventure well worth reading, and one which is certain to spark a greater interest in history for each reader than they previously had. Ballantine Books is issuing a pocket-book edition, which should eventually be available in most stores. The hardcover edition is available from Edgar Rice Burroughs Inc., Tarrana California 91354, for \$6. • If your local libraries do not have copies of this hardcover edition, they may be interested in this information.





Last known photo—taken in 1949—of Edgar Rice Burroughs. Appropriately enough, it also includes Vern Coriell, founder of the official Burroughs fan organization; Burroughs' grandson, Mike Pierce; and the then-current film Tarzan, Lex Barker.

Suggested placement for this title within completed collection of Burroughs novels



Total number of novels completed by Burroughs at this time



Edgar Rice Burroughs

1941

Year written

# BARBARIAN

A STORY OF HISTORICAL ROME



Edgar Rice Burroughs



Edgar Rice Burroughs

Edgar Rice Burroughs was born in 1875 and died in 1950 at the age of 74. Although renowned as author of the famous Tarzan series, Burroughs turned his writing talents in many directions, and produced many scripts for over 30 volumes of stories and articles.

Near the end of his career, he devoted his thoughts to an

historical novel of ancient Rome. This story, *BARBARIAN*, (first published as "I Am A Barbarian") is not the usual adventure tale by Burroughs, for much of it actually happened. The leading characters of the novel—the infamous emperor Caligula and his slave Britannicus—were real people. Caligula's life had been well documented by history. It was up to Burroughs to interpret the life and thoughts of the virtually unknown Britannicus. And, in doing so, to bring us a tale as exciting as any of the most famous Burroughs stories.

*BARBARIAN* was submitted for publication in 1941. It was received just as World War II broke out, and was returned unread, while publishers turned their attention to more timely subjects. But ERB was also turning his attention to more timely subjects as war correspondent. And so the manuscript—unread even by his own family—was placed amid other unpublished works in his private safe. It was not brought to light again until well over a decade after the author's untimely death. (Probably the second person to read it. I urged not just its immediate publication, but the substantial publicity that this particular story deserved. For, headed properly upon its initial publication, there was no reason for it not only to meet again since Burroughs upon the hardcover best-selling list, but to also gain for its name the world-wide literary respect it deserves.) It is too often felt that an author who has created so popular and enduring a character as Tarzan could not also be an outstanding writer. *BARBARIAN*—undoubtedly one of the most significant of Burroughs' literary efforts—serves to reaffirm that he certainly was.

Burroughs spent an unusually long time in the research and writing of this book, lending support to the belief of many that this was intended as his final masterpiece. And it was probably the one he himself would have selected to head the list of his independent works. In 1987, the first hardcover edition of *BARBARIAN* was published by the Burroughs family themselves—as Sept. 1st, Burroughs' birthday.

Larry Holt

We had to read actual books.  
We didn't have scans  
by the DREGS

